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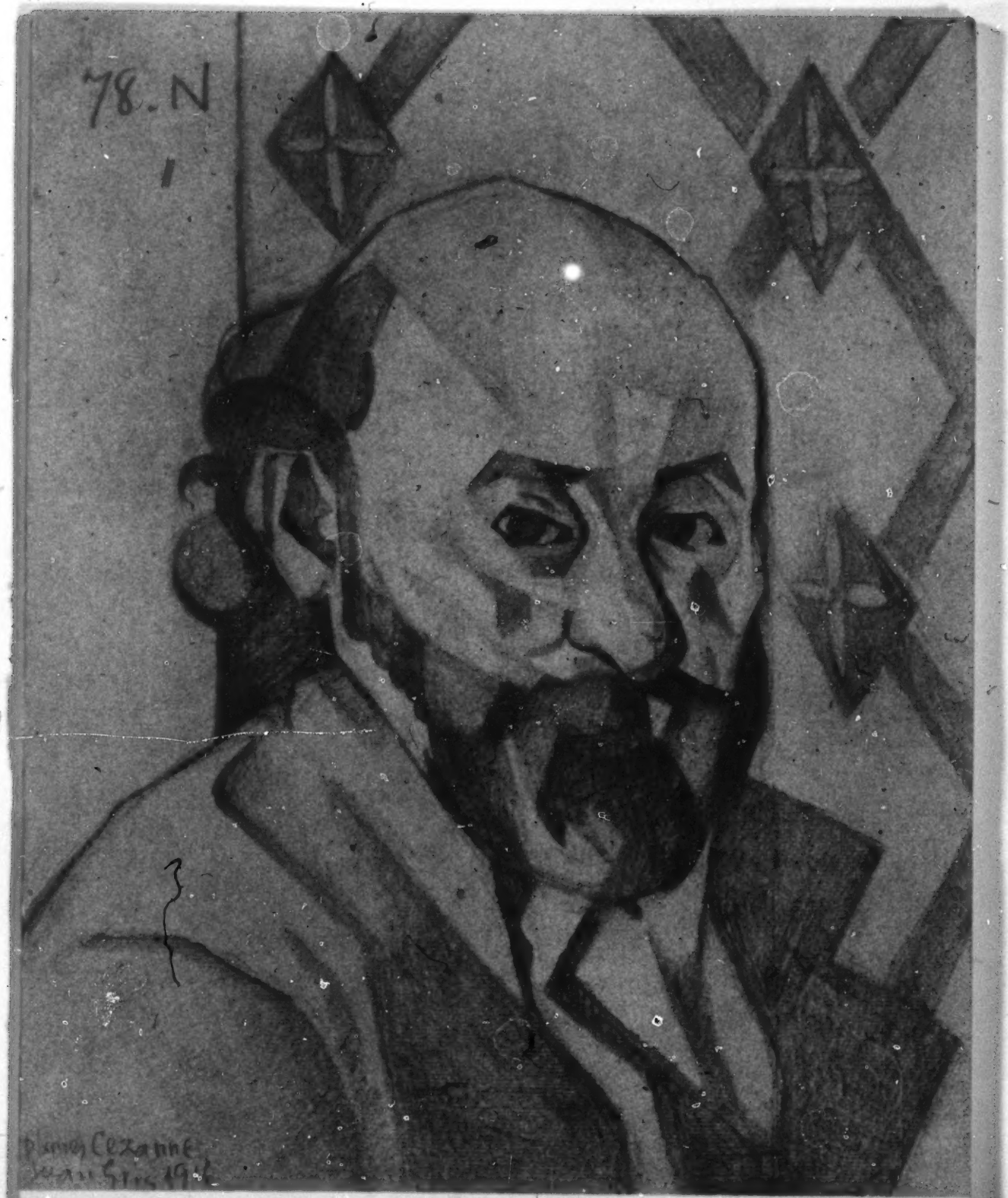

CUBISM

CUBISM

BRAQUE
GRIS
LAURENS
LEGER
LIPCHITZ
PICASSO

APRIL 5—30, 1949

BUCHHOLZ GALLERY
CURT VALENTIN
32 EAST 57TH STREET • NEW YORK

L 1179.
28. IV. 1949.

ABOUT CUBISM

. . . Cubism was simply a new way of representing the world. By way of natural reaction against the fugitive elements employed by the Impressionists, painters felt the need to discover less unstable elements in the objects to be represented. And they chose that category of elements which remains in the mind through apprehension and is not continually changing. For the momentary effects of light they substituted, for example, what they believed to be the local colours of objects. For the visual appearance of a form they substituted what they believed to be the actual quality of this form.

But that led to a kind of representation which was purely descriptive and analytical, for the only relationship that existed was that between the intellect of the painter and the objects and practically never was there any relationship between the objects themselves. . . .

. . . Cubism is not a manner but an aesthetic, and even a state of mind; it is therefore inevitably connected with every manifestation of contemporary thought. It is possible to invent a technique or a manner independently, but one cannot invent the whole complexity of a state of mind. . . . *Juan Gris*

Cubism (together with Derain's experiments at that time) was the first serious attempt to carry on the work of Cezanne. His subject-matter and the appear-

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We gratefully acknowledge the loans of: Mr. and Mrs. Lee Ault, Mr. Edward A. Brageline, Mrs. Meric Callery, Mr. and Mrs. Ralph Colin, Mr. A. Conger Goodyear, Sidney Janis Gallery, Mr. Pierre Matisse, The Museum of Modern Art, Mr. and Mrs. Bernard Reis, Jacques Seligman and Company, Mr. John Senior, Jr., all of New York.

ance of his pictures had been imitated, but without any comprehension. The Fauves had interpreted him through Gauguin. Only now was he understood.

The problem in short, was to reconcile the unity of the picture with the closest possible representation of the coloured forms of the outer world as they appeared in the artist's emotion. I shall be told that this is the problem of all true painting, and I do not deny it. What in effect the Cubists had to do was to follow Cezanne and *rediscover painting*, which had been mangled by Impressionism and its sequels.

D.-H. Kahnweiler

Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it. Cubism is not either a seed or a fetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life. . . .

Pablo Picasso

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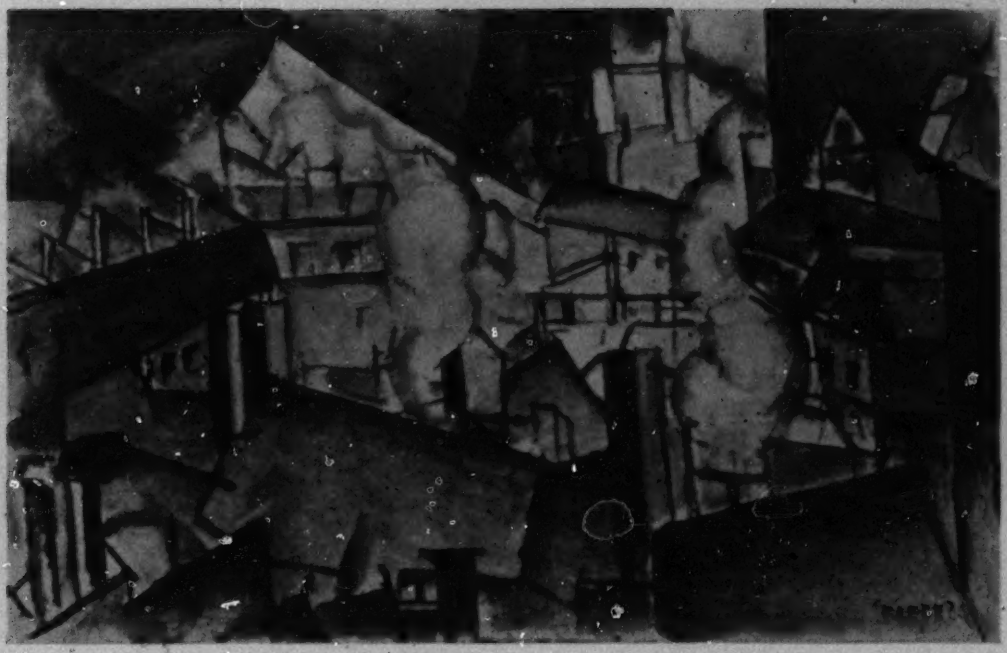

CATALOGUE

Georges Braque

1 Seated Woman
1910. Oil. 36 x 23 3/8"

2 Still Life
1911. Charcoal and Collage
24 1/2 x 35 1/2"
Lent by Bernard Reis

3 Duo pour Flute
1912. Oil. 18 x 24 1/4"
Lent by Jacques Seligman and Company

4 Violin and Guitar
1913. Oil. 28 1/2 x 21 3/4"
Lent by Meric Callery

5 Still Life
1913. Oil. 15 x 22"

6 Still Life
1919. Oil. 7 1/2 x 12 1/2"

Juan Gris

7 Hommage a Pablo Picasso
1911. Oil. 37 x 29 1/8"

[36]

[37]

8 The Open Book
1915. Oil. 29 x 23½"

9 Still Life
1916. Oil. 18 x 14"
Lent by John Senior, Jr.

10 D'après Cézanne
(Copy of Self Portrait by Cezanne at the Tate Gallery, London)
1916. Pencil. 16 x 12"

11 Still Life
1918. Pencil. 6⅝ x 7⅝"

12 Harlequin
1919. Oil. 39 x 25½"

13 Fruitbowl and Glass
1919. Oil. 21¾ x 15"

14 Violin and Clarinet
1921. Oil. 15 x 24"

Henri Laurens

15 Man with Clarinet
1919. Stone. 24" high

16 Head of a Boxer
1919. Stone. 12¼" high

[42]

[1]

[3]

[29]

[31]

17 Woman with Mandolin
1919. Wood. 15" high

18 Woman
1919. Stone. 23¾" high

19 Guitar
1920. Terracotta. 12¼" high

Fernand Leger

20 Village
1911. Oil. 26 x 21½"

21 Etude (Smoke over Roofs)
1911. Oil. 24 x 37½"

22 Over the Roofs
1913. Gouache. 25½ x 19½"

23 Village in the Forest
1914. Oil. 28⅛ x 36⅝"
Lent by A. Conger Goodyear

24 The Wounded
1917. Oil. 24⅛ x 20¼"

Jacques Lipchitz

25 Two Heads
1912. Ink. 9 x 12"

26 Matador
1914. Bronze. 31¾" high

27 Seated Figure
1916. Crayon. 18½ x 12"

28 Study
1916. Crayon. 21¾ x 14¾"

29 Seated Bather
1917. Stone. 27½" high

30 Musical Instruments
1918. Bronze. 22½ x 28"

31 Musician
1919. Bronze. 28" high

Pablo Picasso

32 Nude
1907. Ink and Oil. 24½ x 17½"

33 Fruitbowl, Pears and Apples
1908. Oil. 10½ x 8⅛"
Lent by Lee Ault

34 Portrait of Georges Braque
1909. Oil. 24¼ x 19¾"
Lent by Edward A. Brageline

35 Woman with Book
1909. Oil. 36¼ x 28½"

36 Woman's Head
1909. Bronze. 16¼" high

37 Head of a Woman
1909. Ink and Brush. 19 x 24½"

38 Still Life
1909. Charcoal. 18⅞ x 24¼"

39 Figure
1909. Oil. 30¼ x 39"
Lent by Pierre Matisse

40 Head with Pipe
1911. Oil and Charcoal. 64 x 47"

41 Table de Toilette
1911. Oil. 61 x 46"
Lent by Ralph Colin

42 Le Pont Neuf
1911. Oil. 13 x 9½"

43 Man with Mandolin
1911-12. Oil. 24 x 15"
Private Collection

44 L'Homme au Piano
1912. Pen and Ink. 3¾ x 8"

45 Study for a Construction
1912. Pen and Ink. 6¾ x 4⅞"
Lent by Museum of Modern Art

46 Tête de Femme
1913. Oil. 15 x 22"
Private Collection

47 Still Life
1914. Oil
Lent by Jacques Seligman and Company

48 Nature Morte au Gueridon
1914. Oil
Lent by Meric Callery

49 Bouteille d'Anis
1915. Oil. 16½ x 23"

50 Seated Woman
1918. Gouache. 5½ x 4½"
Lent by Museum of Modern Art

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JUAN GRIS

HIS LIFE AND WORK

BY DANIEL-HENRY KAHNWEILER

Translated by Douglas Cooper

70 Plates, 2 in color • 56 illustrations in the text • 176 page

$15.00

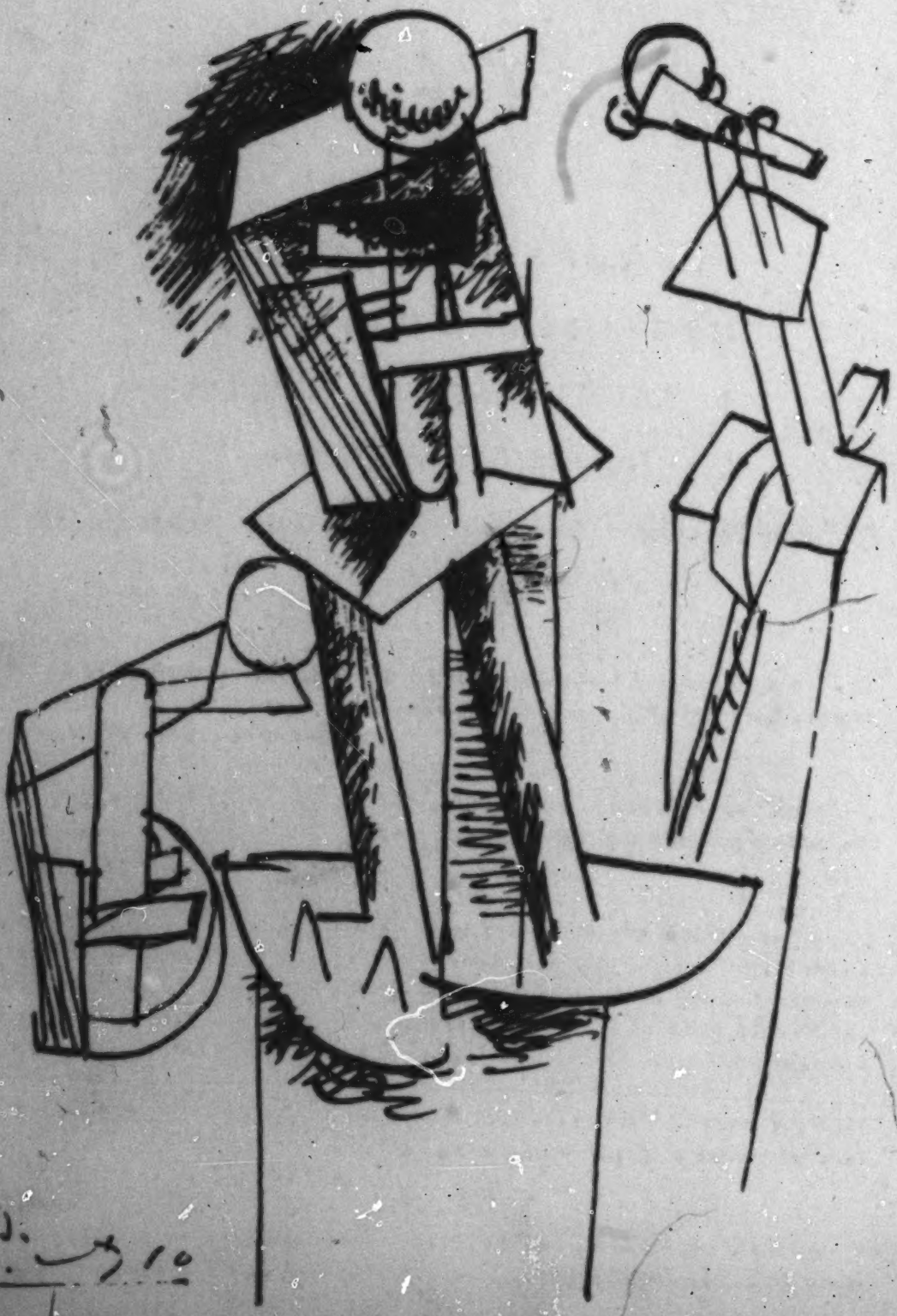
This is a profound and brilliant work of art criticism. It is certain that n
of equal authority will appear either on Juan Gris or Cubism. . . .
New Statesman and Nation,

. . . it will become a source book of the art of our time. For it tells the s
the modern painter's decisive break with naturalistic representation.
Robert Goldwater, New Yo

. . . a tremendously stimulating and valuable work. Besides the intimate
mentation not only of Gris but of much of the cubist movement, Kah
develops a theory of the origin and history of art and uses the volum
catch-all for extended and provocative essays on the theater, music, lit
and existentialist philosophy. *Libby Tannenbaum, Magazine*

For the student of Gris' art the book will be invaluable, presenting as it
detailed picture of his aims and working methods.
Judith Kaye Reed, The Ar

. . . unusually well made illustrations . . . admirable typography . . . transl
model of insight, freedom and fidelity. *Walter Pach, New York Herald*



Pablo Picasso, 1912

Front Cover: Juan Gris, copy of self portrait by Cézanne